



**foist 7**

**FOIST MAGAZINE 1988**  
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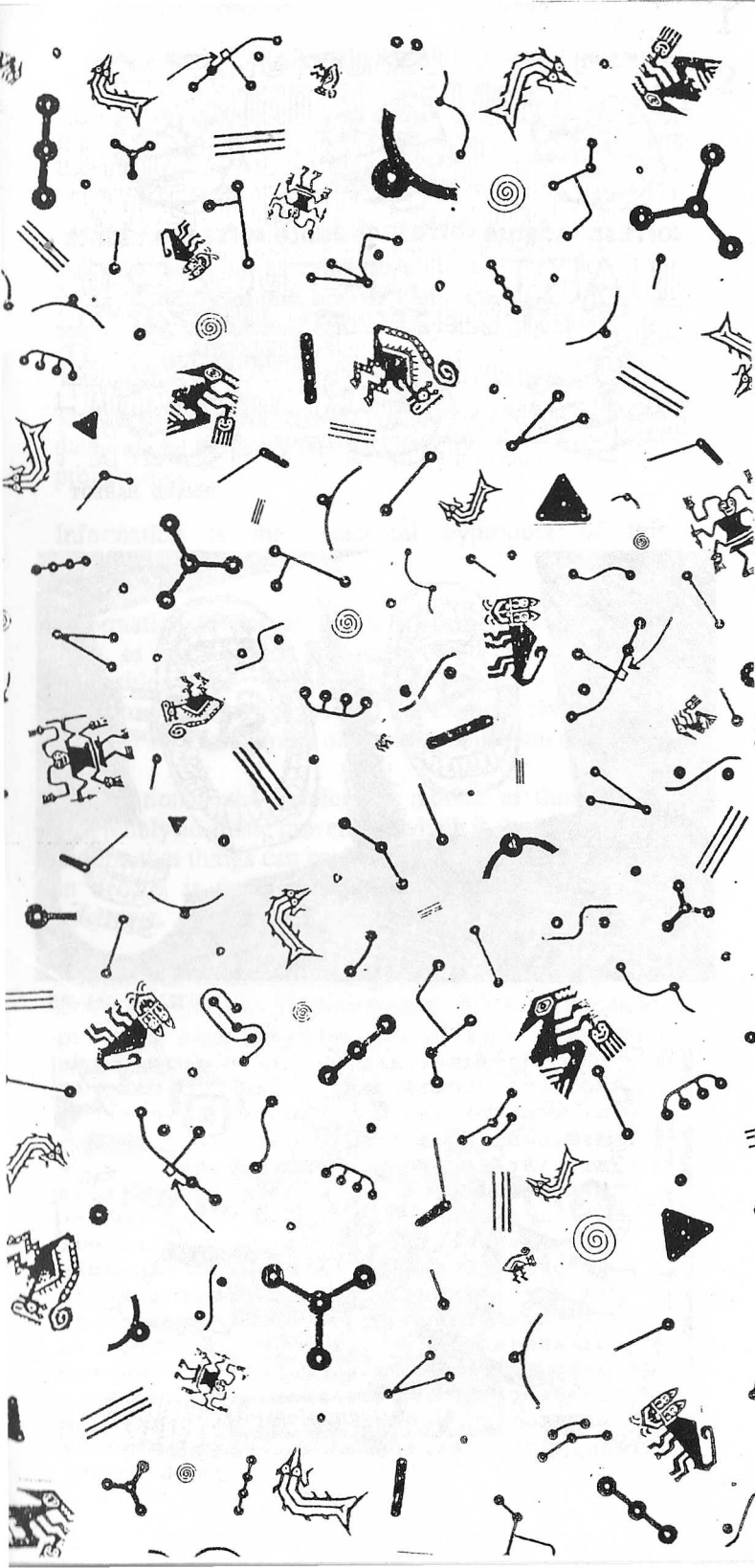
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## D284

G.X. Jupiter-Larsen

Information is not as educational, as much as it is the textural debris of the act of communication. It is a debris which can be woven into any kind of value, tone, or scape that one desires.

The act of communication is not so much an exchange of data, as it is the social act of the comparison of probabilities.

Information is the accidental byproduct of this comparison of probabilities.

Information is not as much a facility for providing facts, as much as it is an arrangement of the perceived disposition of elementary constituents. These constituents being the ratio of the chances favouring an event to the total number of chances indifferent to it.

Information is the involuntary motion of things. It is that purely aesthetic movement which is the only kind of motion that things can perform. The use of information, in debate, is the aesthetic measurement of any said polywave.

Information is not what things are. Information is what things do. The use of information in debate is not the act of stating what things are, but the act of questioning what things do.



GEPH GENT



GERARD BARBOT



PHYLLIS CAIRNS



CAROL STETSER

# Speech Before the Ungathered Assembly

EDWARD WILLIAMS

The sun is fixed in permanent awe, today  
The light falls as it fell in yesteryears—  
Unexplained in its duration. It is the  
Present of the world, outside on

the gravel highway,

Where the sunlight sparkles on crushed glass,  
The violent riggings of a judgement ignored,  
Enacted already . . .

It is we who are moving  
Toward truth long sought in blind expression,  
The sky of burning embers, the dark memories  
Compiled since the time we were on earth.

The earth turns into the shadows of its  
Grief-born days, when the face of the sun shown  
Through the flesh, making radiant the arm  
Of the man approaching the veiled eyes  
And cavern of forms, stumbling out of the sky  
Toward the hamlet, white church,  
the settled green valley.

SWINTEXT  
ROBERT MORGAN



используемых для исследования. ВЕРХНЕЕ МУЗЫКАЛЬНОЕ ПОКОЛЕНИЕ



Victim.



That's because you don't

JOHN RENINGER



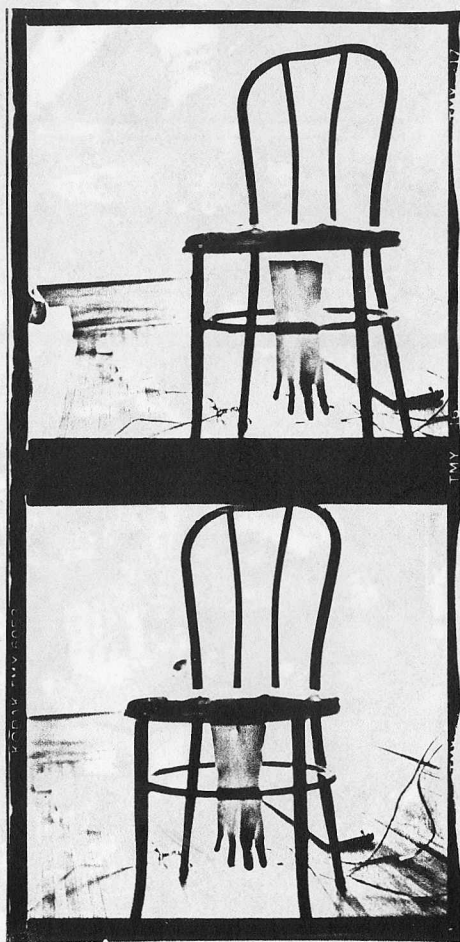
JAMES A. HABACKER

AN EXPLANATION FOR A FRIEND

it's the presentation  
that counts  
not the image conjured  
or the idea  
behind it.

licking stolen peanut  
butter off a  
sharp knife.

now the noise stops.

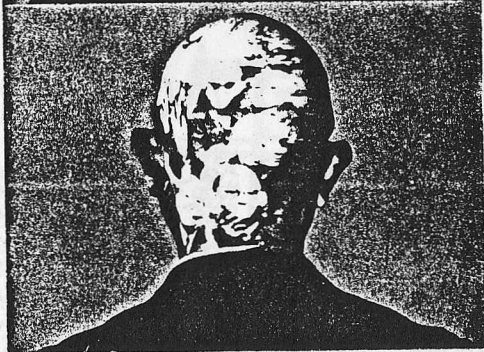
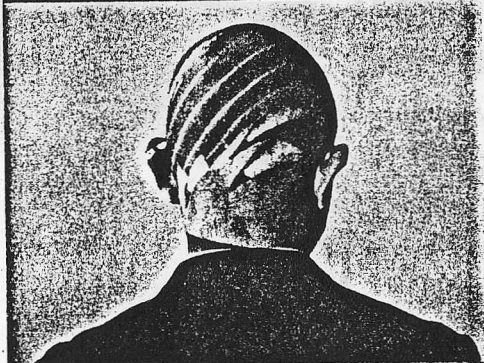


"Liberdade"



"Liberation"

GILBERTO PRADO  
CAIXA POSTAL 6071  
13081 - CAMPINAS - SP  
Brasil



アメリカを巡る嶋本昭三の頭で世界の人々が語る  
 "head screen" for artistic movie viewing Shozo Shimamoto,  
 NETWORKING (peace)

について 積極的に活動するアーティストを訪問し 平和について語る彼らの顔を映画に  
 撮影し、私のスキンヘッドに映イアートとしての平和運動を実施する。ニューヨークでは  
 3つの向陽がOKし、ニューヨークのアーティストと私を加えて 10人が頭を切り、  
 それぞれのアーティストの訴える平和のメッセージを顔に投影するパフォーマンスを、  
 アメリカの美術館等で行う予定、又 彼らを通じ、レーガン大統領にも企画参加交渉中  
 ある。

NETWORKING SPACE

(TEL. 0798-66-1893)

18/APR → 30/APR



SHOZO SHIMAMOTO

patrick mckinnon

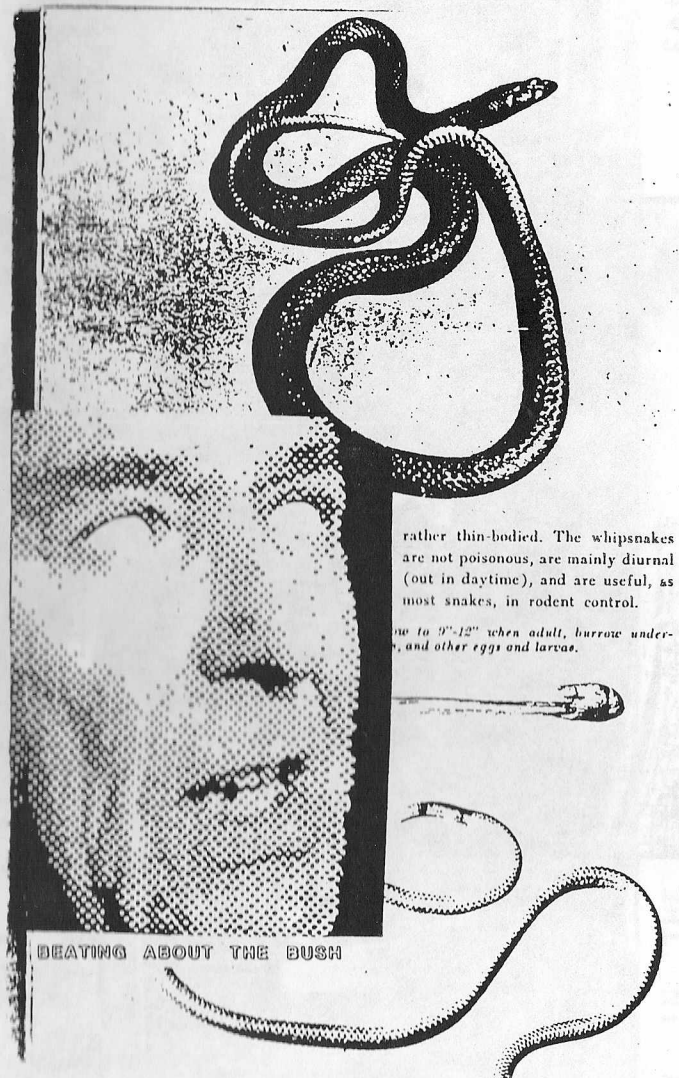
preachers

stiff-necked & red  
the doomsday preachers are such  
wormy little boys who wet their beds  
all the way into 7th grade  
& never forgot the abuse they took.

their sermons about how to hate  
for jesus are the madhouse screaming  
of sad drying out fish  
wrapped in polyester newspaper suits  
to soak up the piss that leaks  
from every pore now  
& smells just like sweat.

sometimes they crusade my dreams  
killing everything & pissing everywhere  
& always before i can wake up i see the  
cutting off their own cocks  
w/ploughshares & jabbing them  
at their sheep like spears.

i want to reach out & ask them  
what is bedwetting  
in the light of eternity?  
& i go to their houses at night  
w/out my body. i go to their  
houses & wake them. its time to go  
pee in the toilet i say. & while they  
peeing i change & wash their sheets  
against the day when every ocean  
is renamed the american ocean  
& full of lethal piss  
from shore to shining shore.



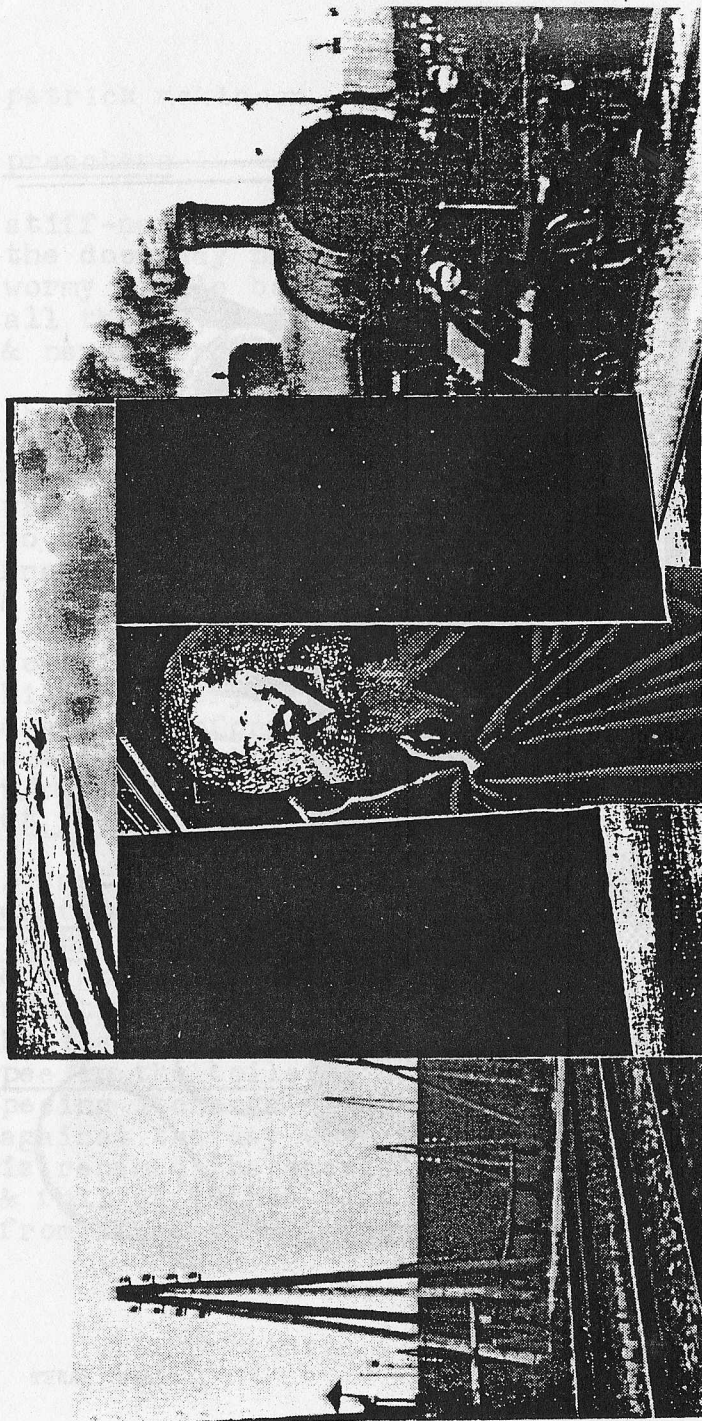
rather thin-bodied. The whipsnakes  
are not poisonous, are mainly diurnal  
(out in daytime), and are useful, as  
most snakes, in rodent control.

grow to 9"-12" when adult, burrow under  
leaves, and other eggs and larvae.

BEATING ABOUT THE BUSH

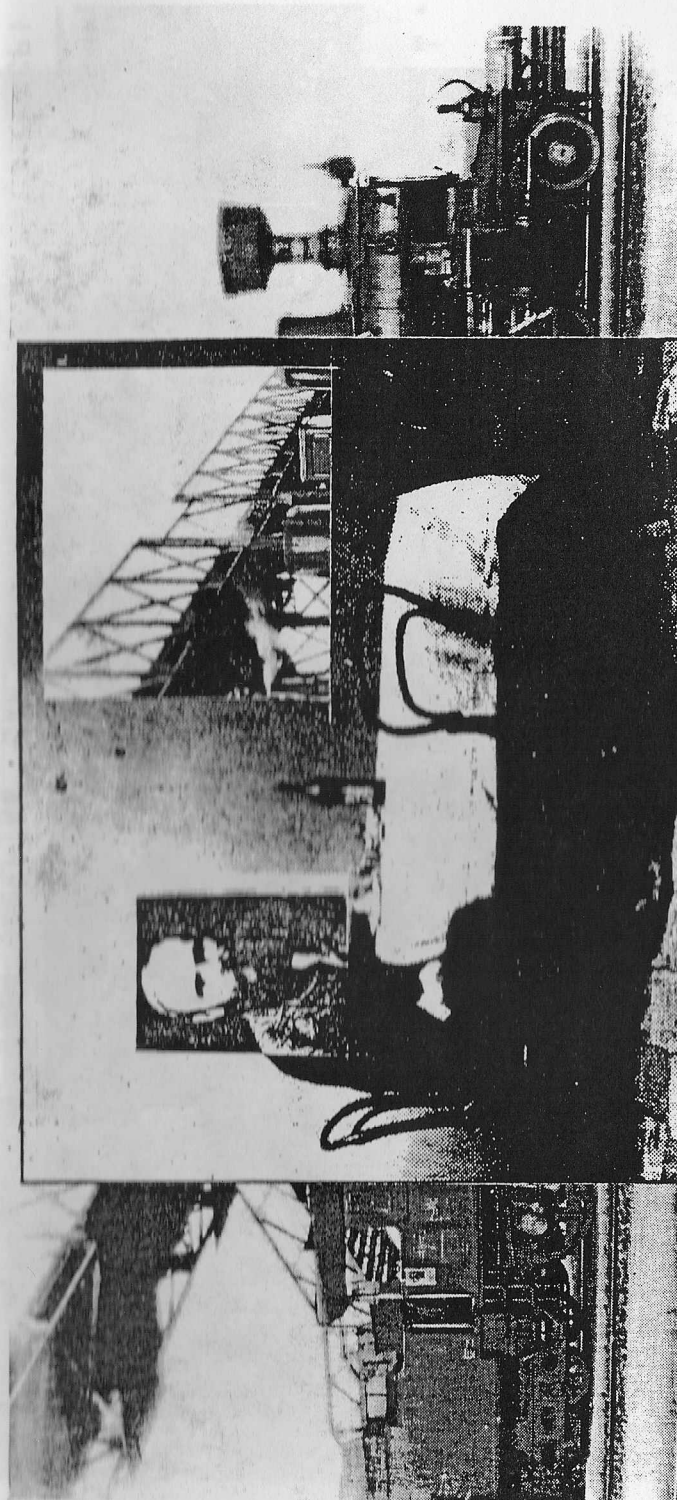
JANET JANET





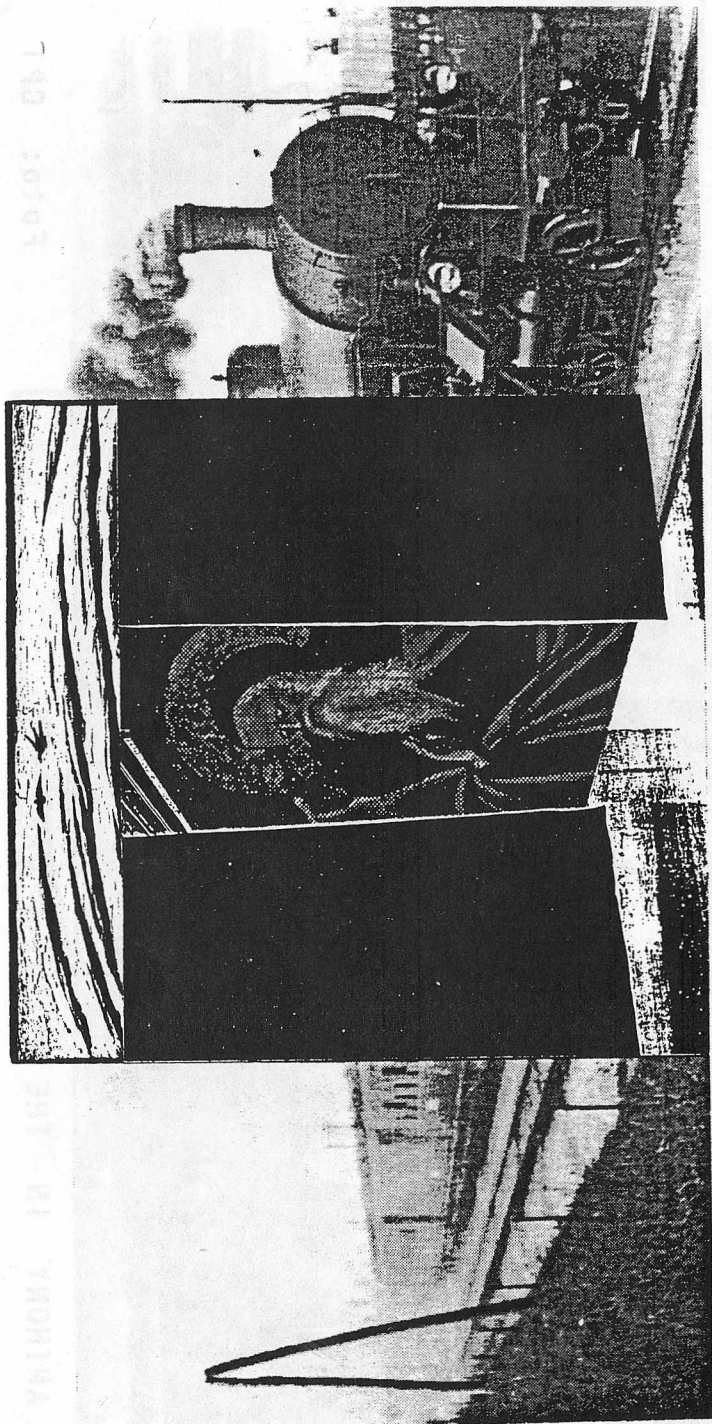
ST. ANTHONY IN THE SMOKING CAR

Foto: CPI



ST. ANTHONY IN THE DINING CAR.

Foto: CPI



ST. ANTHONY IN THE SLEEPING CAR.

Foto: CPI



ST. ANTHONY DREAMING OF THE TRAIN.

Foto: CPI

EDWARD MYCUE

B

[illegible]

0	B is an 18 minute audience participation performance	0
1	piece. Each line in the glyph represents one minute	8
2	of your time. Notice the column on your left. It is the	14
3	minute column. The piece takes 18 minutes to present.	18
4	In the first minute a participant must say the word bee	21
5	three times. It does not matter when, however, they	24
6	must be spoken in the correct time frame. During the	26
7	second minute a participant , you do wish to be involv-	26
8	ed in the performance, during the second minute a par-	28
9	ticipant states the word bee, buzzes for 8 seconds, and	28
10	says the word bee. Notice the column on your right.	26
11	This column is the number of seconds a participant	26
12	must hold a buzz that particular minute. Inside the time	24
13	frame you may buzz when you wish, if you have said	21
14	the word bee. The piece continues in this manner for	18
15	18 minutes. You have my permission to perform this	14
16	piece in the privacy of your own home, in your office	8
17	or place of employment, or during worship.	0

Mike Basinski



#172

washed and ready to lick  
the smell of your feet:  
moss on a north slope

#93

sunlight warming the table cloth

she forgot her check book

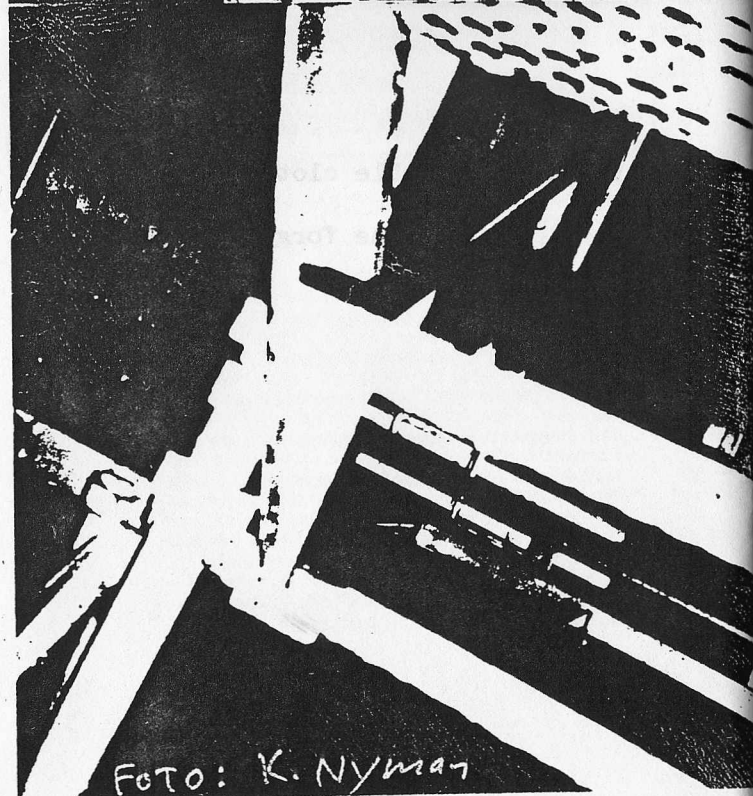
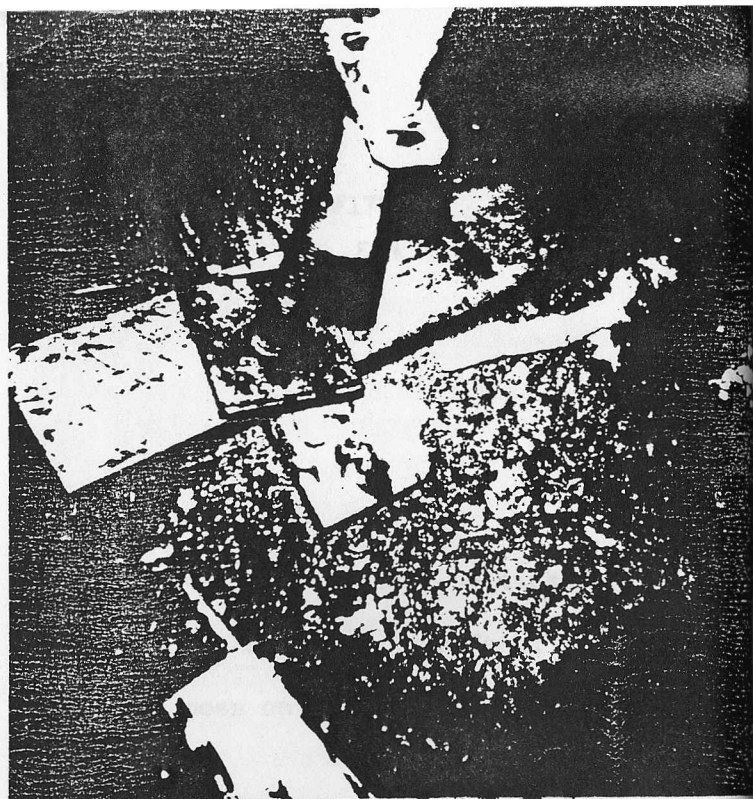
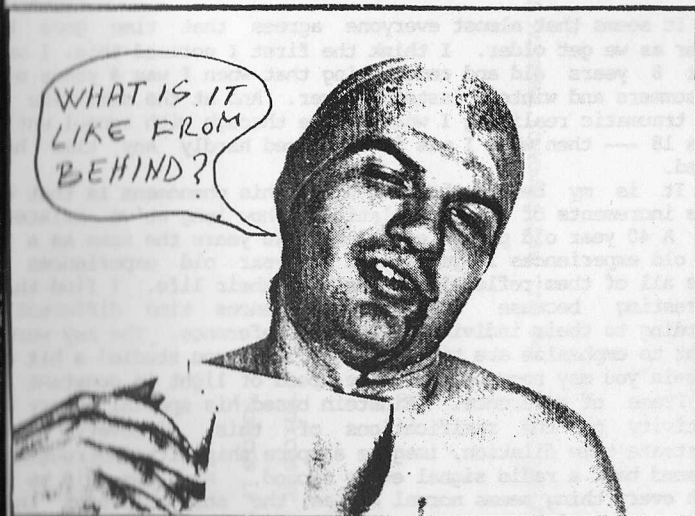


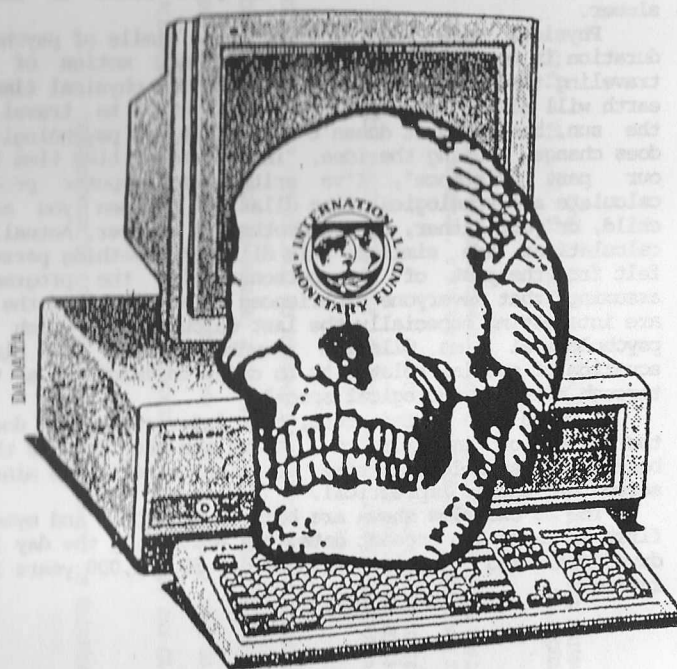
Foto: K. Nyman



22

ANDREJ TISMA

USURER FRIENDLY



the innerface of capital's interface

It seems that almost everyone agrees that time goes by faster as we get older. I think the first I noticed this, I was about 8 years old and remembering that when I was 4 years old the summers and winters lasted forever. And at the same time it was traumatic realizing I wouldn't be through with school until I was 18 — then when I was 18 it seemed hardly any time had passed.

It is my belief the reason for this phenomena is that we judge increments of time in relation to how long we've existed. i.e. A 40 year old person experiences 20 years the same as a 20 year old experiences 10 years or a 10 year old experiences 5 years all of them reflecting on half of their life. I find this interesting because everyone experiences time differently according to their individual frame of reference. The key words I want to emphasize are time dilation. If you studied a bit of Einstein you may remember that the speed of light is constant in any frame of reference. Einstein based his special theory of relativity on the ramifications of this discovery. To illustrate time dilation, imagine a space ship with instructions to send back a radio signal every second. When the ship is on earth every thing seems normal but as the ship explodes into space approaching the speed of light, each of the radio signal are received on earth a little bit slower...2...3...5...10 seconds apart then 15, 45 and the closer the ship gets to the speed of light. the longer the duration between signals. When the ship gets extremely close to the speed of light, the signals could be even 10 years apart. And during this time, the people on the ship have been watching their clock and making sure that every signal is one second apart. In effect the people on earth view time slowing down on the ship as it accelerates.

This seems to be very similar to the feeling most people get when they look back on life, the past seems to have been slower.

Physical time can be viewed as a simile of psychological duration in our mind. We use the harmonic motion of objects traveling through space as our standard for physical time. The earth will always take approximately 365 days to travel around the sun, basically it doesn't change but our psychological time does change. Using the idea, "increments of time time based on our past existence", I've written a computer program to calculate a psychological time dilation between you and your child, or your father, or grandmother or whoever. Actually these calculations are similes; this dilation something personal and felt from the past of the persons using the program. But, assuming that everyone experiences this, I believe the results are interesting especially the last calculation, which is the psychological time dilation recontextualized into Einstein's equation of special relativity in order to calculate a velocity through this "psychological space".

I would like to reiterate, this information only deals with the context of time dilation. There are many factors that have bearing on psychological time, so calculation to the minute and second are rather impractical.

The 3 examples shown are between my father and myself, the first is using the present date, the next using the day I was 2 days old, and the last using a day 50,000,000 years into the future.

PSYCHONEURICS BY KAZ MASLANKA NOV. 13, 1983 WICHITA KANSAS.

ONE YEAR TO KAZ IS THE FOLLOWING INCREMENT OF TIME TO STAN:	1 YEARS 334 DAYS 15 HOURS 35 MINUTES 47 SECONDS.
ONE YEAR TO STAN IS THE FOLLOWING INCREMENT OF TIME TO KAZ:	0 YEARS 190 DAYS 14 HOURS 29 MINUTES 21 SECONDS.
ONE DAY TO KAZ IS THE FOLLOWING INCREMENT OF TIME TO STAN:	1 DAYS 21 HOURS 59 MINUTES 23 SECONDS.
ONE DAY TO STAN IS THE FOLLOWING INCREMENT OF TIME TO KAZ:	0 DAYS 12 HOURS 31 MINUTES 28 SECONDS.

RELATIVE VELOCITY BETWEEN KAZ AND STAN IS 255910217 METERS PER SECOND  
OR 158974.529 MILES PER SECOND  
THIS IS 85.3034056 \* THE SPEED OF LIGHT.

WE USE THE MOVEMENT OF OBJECTS THROUGH SPACE AS A 'STANDARD' METAPHOR FOR OUR PSYCHOLOGICAL PERCEPTION OF TIME. WE CALL THAT STANDARD, 'PHYSICAL TIME'  
S CALCULATION USES PSYCHOLOGICAL TIME AS A METAPHOR OF PHYSICAL TIME.

KAZ'S BIRTHDAY IS 5 - 9 - 1955 STAN'S BIRTHDAY IS 12 - 10 - 1925  
DATE FOR WHICH THE CALCULATION WAS MADE 6 - 14 - 1987



PSYCHRONOMETRICS BY KAZ MASLANKA NOV. 13, 1983 WICHITA KANSAS.

ONE YEAR TO KAZ IS THE FOLLOWING INCREMENT OF TIME TO STAN: 1 YEARS 0 DAYS 0 HOURS 0 MINUTES 18 SECONDS.

ONE YEAR TO STAN IS THE FOLLOWING INCREMENT OF TIME TO KAZ: 0 YEARS 365 DAYS 5 HOURS 48 MINUTES 53 SECONDS.

ONE DAY TO KAZ IS THE FOLLOWING INCREMENT OF TIME TO STAN: 1 DAYS 0 HOURS 0 MINUTES 0 SECONDS.

ONE DAY TO STAN IS THE FOLLOWING INCREMENT OF TIME TO KAZ: 0 DAYS 23 HOURS 59 MINUTES 59 SECONDS.

RELATIVE VELOCITY BETWEEN KAZ AND STAN IS 325302.21 METERS PER SECOND  
OR 202.081676 MILES PER SECOND  
THIS IS .10843407 % THE SPEED OF LIGHT.

WE USE THE MOVEMENT OF OBJECTS THROUGH SPACE AS A 'STANDARD' METAPHOR FOR OUR PSYCHOLOGICAL PERCEPTION OF TIME. WE CALL THAT STANDARD, 'PHYSICAL TIME'.  
S CALCULATION USES PSYCHOLOGICAL TIME AS A METAPHOR OF PHYSICAL TIME.

KAZ'S BIRTHDAY IS 5 - 9 - 1955 STAN'S BIRTHDAY IS 12 - 10 - 1925  
DATE FOR WHICH THE CALCULATION WAS MADE 6 - 14 - 50001987

PSYCHRONOMETRICS BY KAZ MASLANKA NOV. 13, 1983 WICHITA KANSAS.

ONE YEAR TO KAZ IS THE FOLLOWING INCREMENT OF TIME TO STAN: 5372 YEARS 0 DAYS 0 HOURS 0 MINUTES 0 SECONDS.

ONE YEAR TO STAN IS THE FOLLOWING INCREMENT OF TIME TO KAZ: 0 YEARS 0 DAYS 1 HOURS 37 MINUTES 54 SECONDS.

ONE DAY TO KAZ IS THE FOLLOWING INCREMENT OF TIME TO STAN: 5372 DAYS 0 HOURS 0 MINUTES 0 SECONDS.

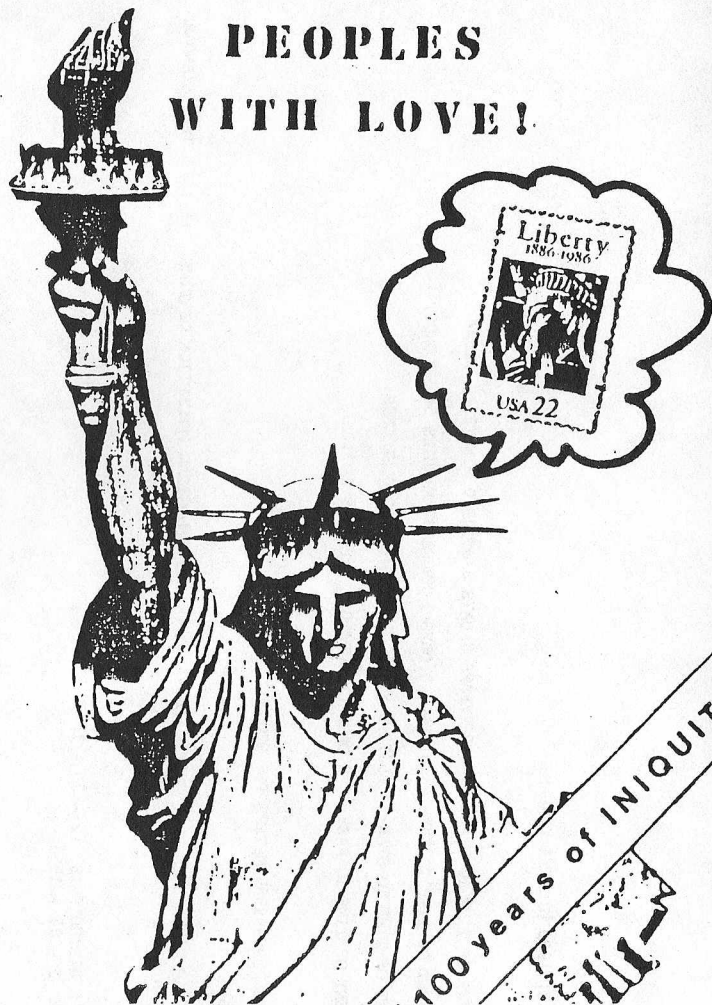
ONE DAY TO STAN IS THE FOLLOWING INCREMENT OF TIME TO KAZ: 0 DAYS 0 HOURS 0 MINUTES 16 SECONDS.

RELATIVE VELOCITY BETWEEN KAZ AND STAN IS 299999995 METERS PER SECOND  
OR 186363.633 MILES PER SECOND  
THIS IS 99.9999983 % THE SPEED OF LIGHT.

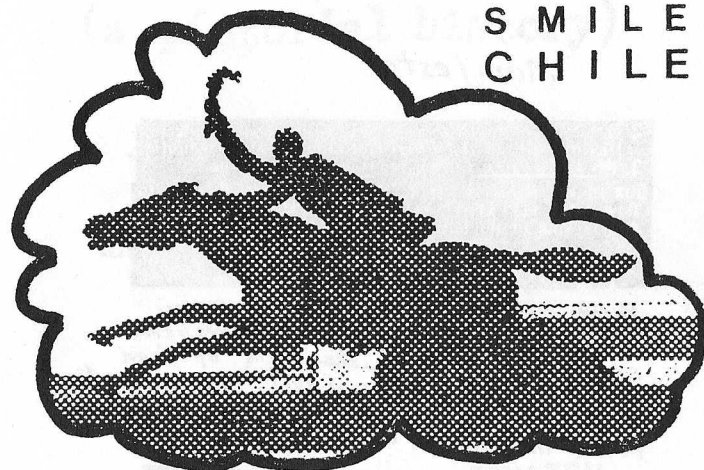
WE USE THE MOVEMENT OF OBJECTS THROUGH SPACE AS A 'STANDARD' METAPHOR FOR OUR PSYCHOLOGICAL PERCEPTION OF TIME. WE CALL THAT STANDARD, 'PHYSICAL TIME'.  
S CALCULATION USES PSYCHOLOGICAL TIME AS A METAPHOR OF PHYSICAL TIME.

KAZ'S BIRTHDAY IS 5 - 9 - 1955 STAN'S BIRTHDAY IS 12 - 10 - 1925  
DATE FOR WHICH THE CALCULATION WAS MADE 5 - 11 - 1955

**FROM LATINOAMERICAN  
PEOPLES  
WITH LOVE!**



**S M I L E  
C H I L E**



**«AUN TENEMOS PATRIA , CIUDADANOS»**



# RELIGIONS OF THE WEST (a pictorial history)

## Manifesto:

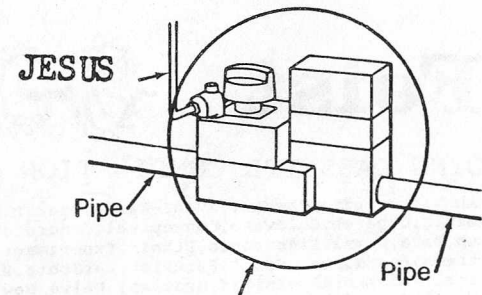
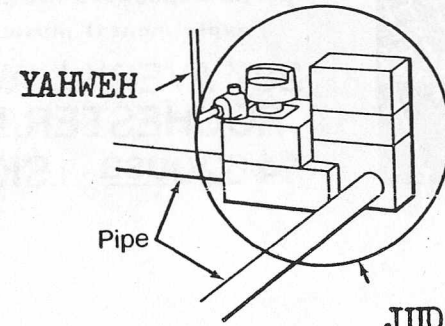
2. To affect, or bring to a certain state, by subjecting to, or treating with, a flux. "Fluxed into another world." Squibb.  
3. Med. To cause a discharge from, as in patients.  
Flux (flûks), n. [OF. fr. L. fluxus, fr. fluere, fluxum, to flow. See FLUENT; cf. fluxu, n. (of cards).] 1. Med.  
a A flowing or fluid discharge from the bowels or other part; esp. an excessive and morbid discharge; as, the bloody flux, or dysentery. b The matter thus discharged.

Purge the world of bourgeois sickness, "intellectual", professional & commercialized culture, PURGE the world of dead art, imitation, artificial art, abstract art, illusionistic art, mathematical art, — PURGE THE WORLD OF "EUROPANISM"!

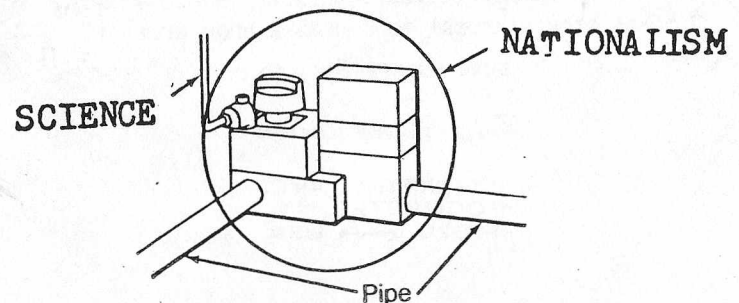
2. Act of flowing: a continuous moving on or passing by, as of a flowing stream, a continuing succession of changes.  
3. A stream; copious flow; flood; outflow.  
4. The setting in of the tide toward the shore. (Cf. reflux.)  
5. State of being liquid through heat; fusion. (Cf. flux.)

PROMOTE A REVOLUTIONARY FLOOD AND TIDE IN ART,  
Promote living art, anti-art, promote NON ART REALITY to be fully grasped by all peoples, not only critics, dilettantes and professionals.

7. Chem. & Metall. a Any substance or mixture used to promote fusion, e.g. the fusion of metals or minerals. Common metallurgical fluxes are silica and silicates, cupels, lime, and lime-silica, and fluorspar, borax, etc. b Any substance applied to surfaces to be joined by soldering or welding, just prior to or during the operation, to clean and free them from oxide, thus promoting their union, as rosin.



CHRISTIANITY



LUC FIERENS

From 'HOMAGE TO FLUXUS'  
mailart project

DADATA





*Foist*  
COLLECTIVE FOIST

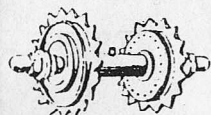
## Zine

visual arts  
mail art  
literature poetry  
performance documentation  
experimental music

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# Foist



### ONGOING CASSETTE COMPILATION SERIES

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foist 7

# ORIENTATION FOR THE USE OF A CONTEXT AND THE CONTEXT FOR THE USE OF AN ORIENTATION

The name Karen Eliot can be strategically adopted for a series of actions, interventions, exhibitions, texts, etc. When replying to letters generated by an action/text in which the context has been used then it makes sense to continue using the context, i.e. by replying as Karen Eliot. However in personal relationships, where one has a personal history other than the acts undertaken by a series of people using the name Karen Eliot, it does not make sense to use the context. If one uses the context in personal life there is a danger that the name Karen Eliot will become *overidentified* with individual beings. We are perhaps heading towards the abolition of the personal, perhaps everything is social and the personal (the individual) is just illusion; this area of activity must be debated, examined. However, previous experiments with multiple names, such as the Monty Cantsin fiasco, indicate that the failure to differentiate between the personal and the social, and in particular over identification by certain individuals with the context, is disastrous. The use of multiple names for pop groups and magazines has proved far less problematic than with human beings.

A Karen Eliot curriculum vitae consists of the various activities undertaken by people using the Karen Eliot context. It does NOT contain the personal names of the people who use the context, or dates of birth, or activities undertaken under names other than Karen Eliot. A curriculum vitae of a given 'individual' may contain references to activities they have undertaken as Karen Eliot but this is very different to a curriculum vitae of Karen Eliot. Karen Eliot is a context not a person.

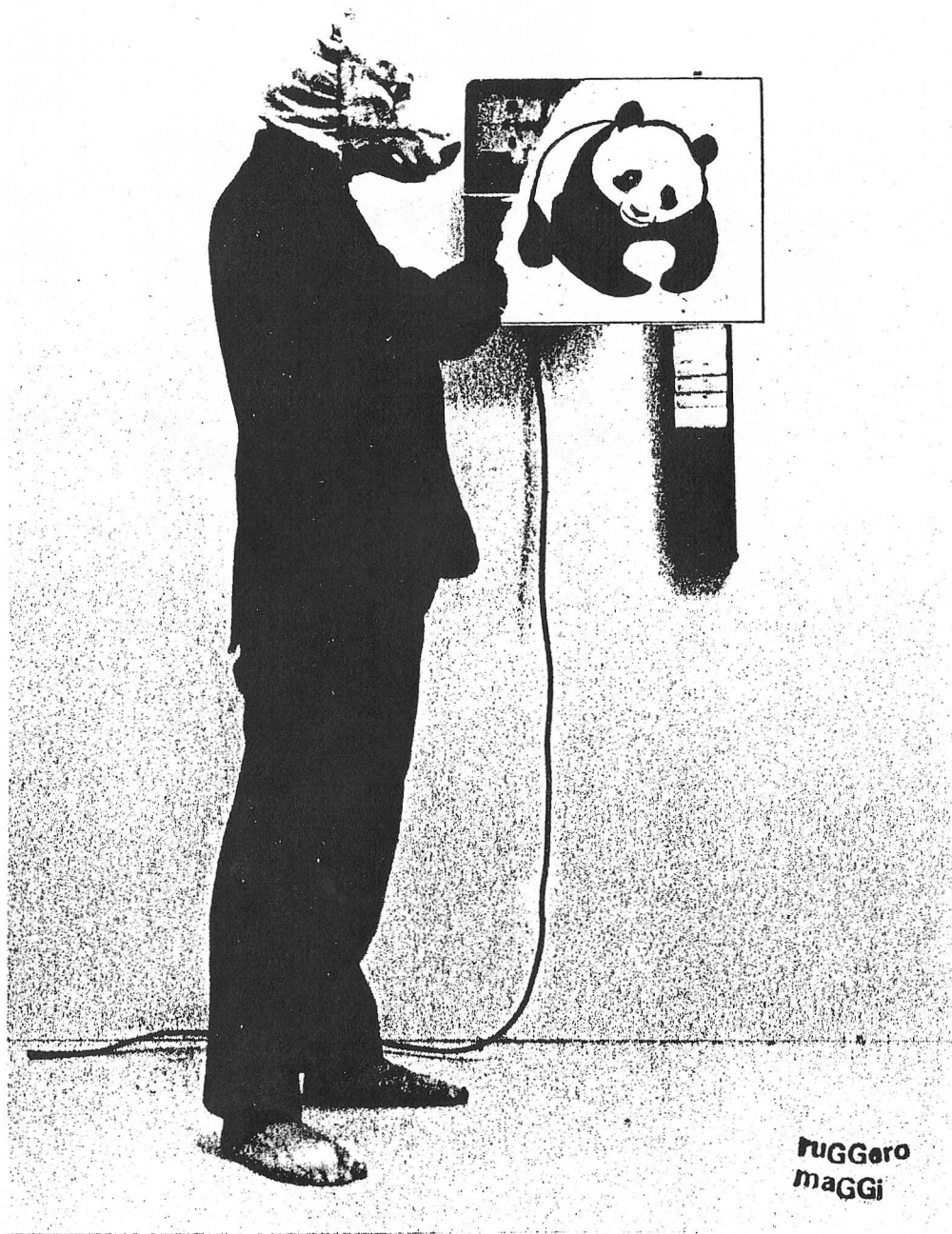
Karen Eliot is a name that refers to an individual human being who can be anyone. The name is fixed, the people using it aren't. Smile is a name that refers to an international magazine with multiple origins. The name is fixed, the types of magazine using it aren't. The purpose of many different magazines and people using the same name is to create a situation for which no one in particular is responsible and to practically examine western philosophical notions of identity, individuality, originality, value, and truth.

Anyone can become Karen Eliot simply by adopting the name, but they are only Karen Eliot for the period in which they adopt the name. Karen Eliot was materialised, rather than born, as an open context in the summer of 85. When one becomes Karen Eliot one's previous existence consists of the acts other people have undertaken using the name. When one becomes Karen Eliot one has no family, no parents, no birth. Karen Eliot was not born, s/he was materialised from social forces, constructed as a means of entering the shifting terrain that circumscribes the 'individual' and society.

# KAREN ELIOT



# PORTRAIT OF THE ARTIST AS A PHOTOGRAPHIC MODEL



**ruGGero  
maGGi**



of j ain  
 s. Gr: ces  
 as  
 misuer ouec rd rit  
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 caad iswer jservin a, b  
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 villy zap ght bree  
 he: n o. a lig  
 thiti

**robert johnson**

me and my shadow are not walking side by side no they

constantly mix up and blur up the you and the me and the one

that goes dancing on wings of words the other on words of song

played to the end of the rope the rope that ties and gathers

our song o it won't be long to let the body pull it on home again

to call a truce/slip the noose

start again to

really pin it down

where body moves to a song

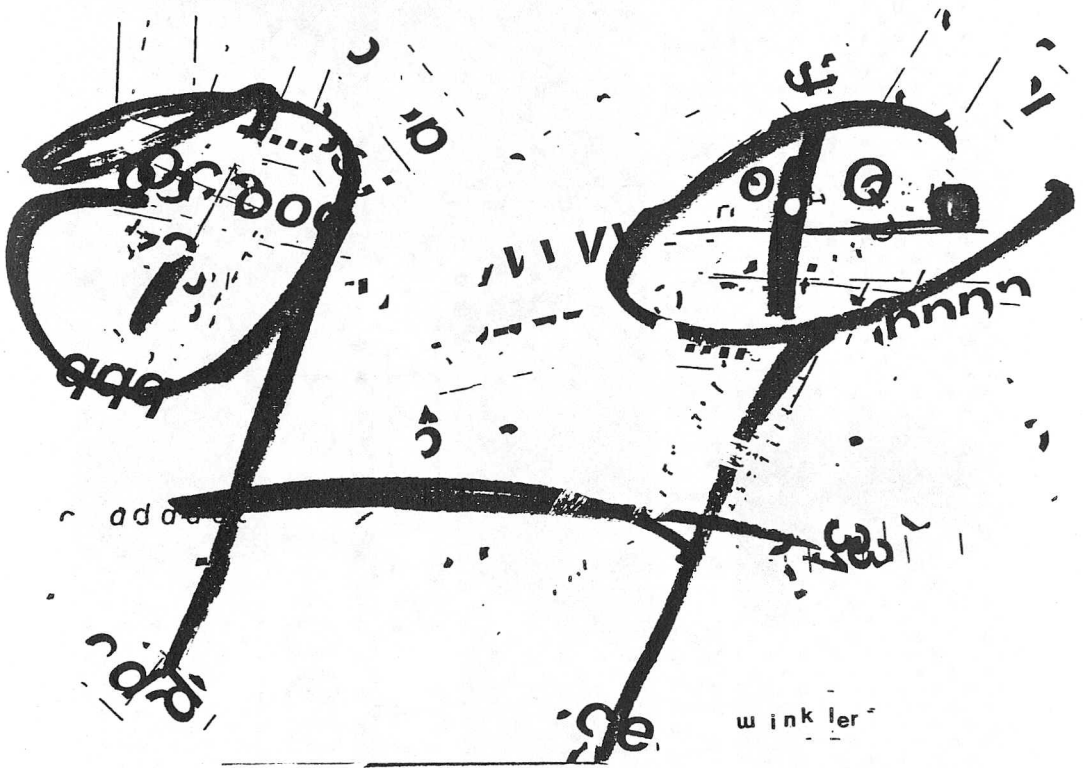
my guitar doesn't follow

awakened i

woke up today

awoken i

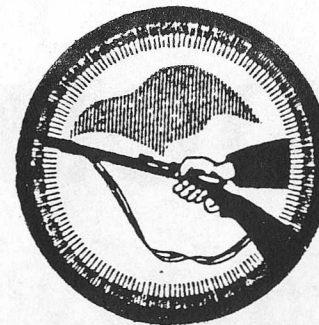
cannot follow



THE YEARS WITHOUT ART

ART STRIKE

1990-1993



## ARTISTS STRIKE

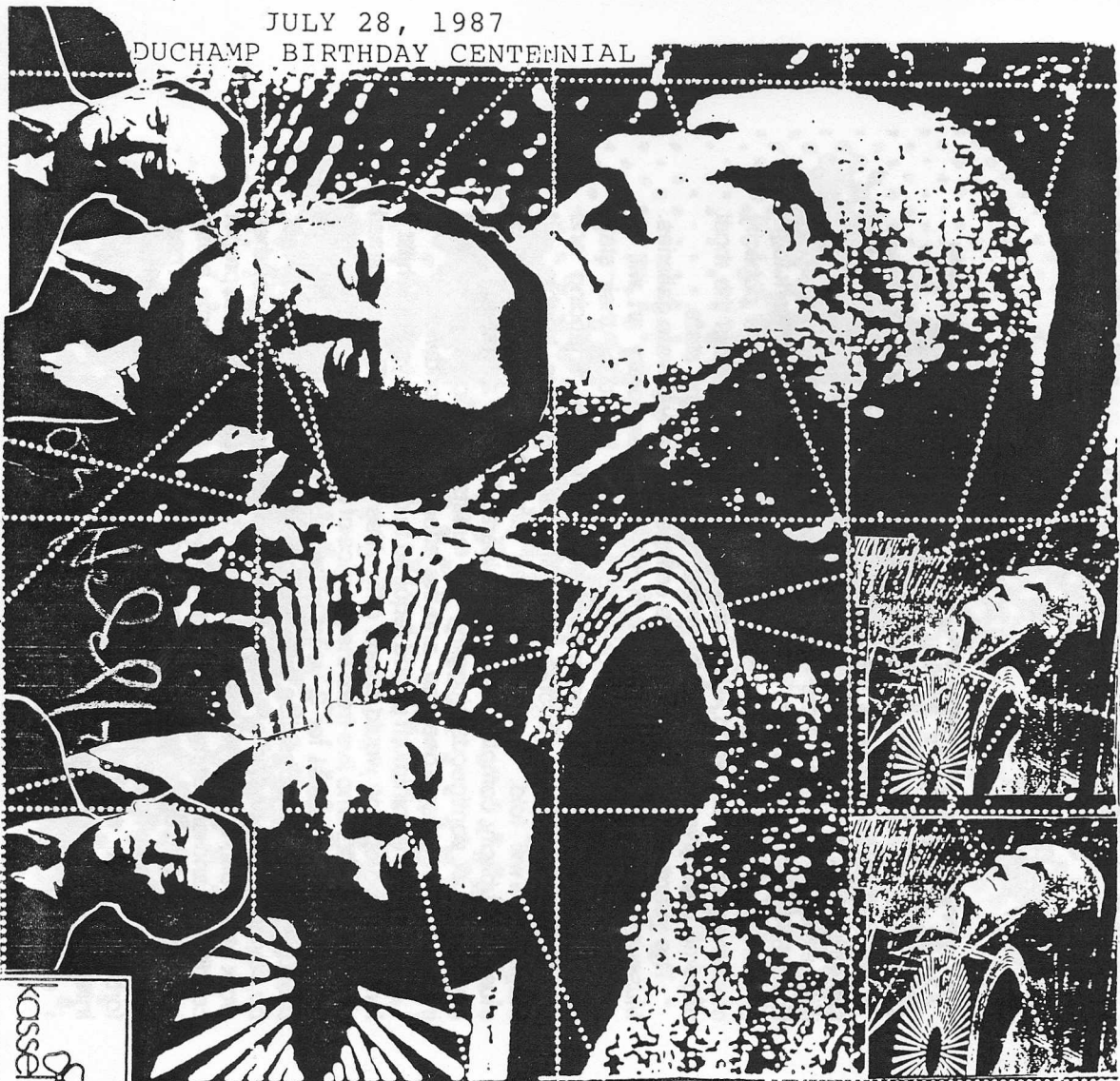
The refusal to labour is the chief weapon of workers fighting the system; artists can use the same weapon. To bring down the art system it is necessary to call for years without art, a period of three years—1990 to 1993—when artists will not produce work, sell work, permit work to go on exhibition, and refuse collaboration with any part of the publicity machinery of the art world. This total withdrawal of labour is the most extreme collective challenge that artists can make to the state.

The years without art will see the collapse of many private galleries. Museums and cultural institutions handling contemporary art will be severely hit, suffer loss of funds, and will have to reduce their staff. National and local government institutions for the financing and administration of contemporary art will be in serious trouble. Art magazines will fold. The international ramifications of the dealer/museum/publicity complex make for vulnerability; it is a system that is keyed to a continuous juggling of artists, finance, works and information—damage one part, and the effect is felt worldwide.

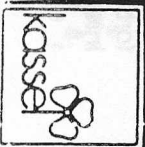
3 years is the minimum period required to cripple the system, whilst a longer period of time would create difficulties for artists. The very small number of artists who live from the practice of art are sufficiently wealthy to live on their capital for 3 years. The vast majority of people who produce art have to subsidise this work by other means: they will, in fact, be saving money and time. Most people who practise art never sell their work at a profit, do not get the chance to exhibit their work under proper conditions, and are unmentioned by the publicity organs. Some artists may find it difficult to restrain themselves from producing art. These artists will be invited to enter camps, where the making of artworks is forbidden, and where any work produced is destroyed at regular intervals.

# documenta 8

● マルセル デュシャン 百年祭に招く  
 ダラ人の John Held Jr. よりマルセル デュシャン 百年祭の招待状が届く。  
 7月28日に美術館。その他の様々な企画や発表を予定。



JULY 28, 1987  
 DUCHAMP BIRTHDAY CENTENNIAL



1987年6月20日は、Kurt Schwittersの生誕100年にあたり

JOHN HELD JR.



# The Cause of His Misfortune

I left the stadium no earlier than the others,  
And hailed with a twinkle of recognition  
The quaint yellow cab at the corner  
                    of the asphalt lot,  
Next to the flowers in the low-running wind.  
And I went back to the neighborhood relaxing  
In soft lights, and with a gesture of my  
Hands brought the dusk into the hour  
Where snowflakes steadily fell in the air.  
I stood in the house, as if before the event.  
And let the world grow calm, I let the  
                    silence hang,  
While all the others, I saw, had wandered out  
Toward the troubled horizon. I asked this  
Plaintive dreaming to expand its call for  
Power, and I was blank, riveted, bound to the  
Scene itself.

So I had thought it was  
A forbidden act, to consort with what passes  
In clamorous silence, to speak the word that  
is really wanted—  
When the night was discovered stretching out  
Like the divide that one says in the loud  
Dialogue of the imagination  
Must ride in the cause of the unseen spaces—  
When a voice said to me just explain what is  
Already accomplished in the sight of God.

I walked away from all material grief, and  
Everything that set its store in eternity.

Delayed, like the rest of them,  
It was strictly my fault the way it happened  
That it would be exclamations of woe and wonder.

That speaking would seem an act of bravery!  
Taking this life . . . for the one we have.  
I said, truly, I said redemption is when  
**You** put into the crucible the plain history.

When I said what I had done, I found out  
That the rain had been lashing on the plains,  
That in reality they had known the bitter cold,  
For they **were** crying; I had said too much  
already.

When I turned around into confession, to the  
People who were gathered, the people streaming  
Out, people of God, population of the night.

The rumor slipped unsteadily upon their tongues,  
That we knew enough to keep us here,  
there was

A light in the eye that saw with pure anxiety  
The state of our belongings, that knew the  
Theory by which we moved all things into decay,  
Was just emotion.

I saw their faces, and the Judgements, when, by openly displaying the Heart that had transgressed this place of all Uniqueness, they kept a watch unto the ending. It was myself who had kept records, who had Tracked the course of their transient moods, And the relic of their sayings.

So when I  
Finally got the message of the tableau,  
February and March held in rare suspense,  
It was the world indeed and nowhere else  
That took a reference in our new speaking.  
We began to see it forming like a commentary—  
When, like the southern winds were flying,

The content of the dream proved to be  
a dream—  
And giant figures used to blocking the sun  
I put on the margins of the book, stood  
Aside like clowns in the gallery. It was  
the narrative of life  
That was emerging; that was what was saved.

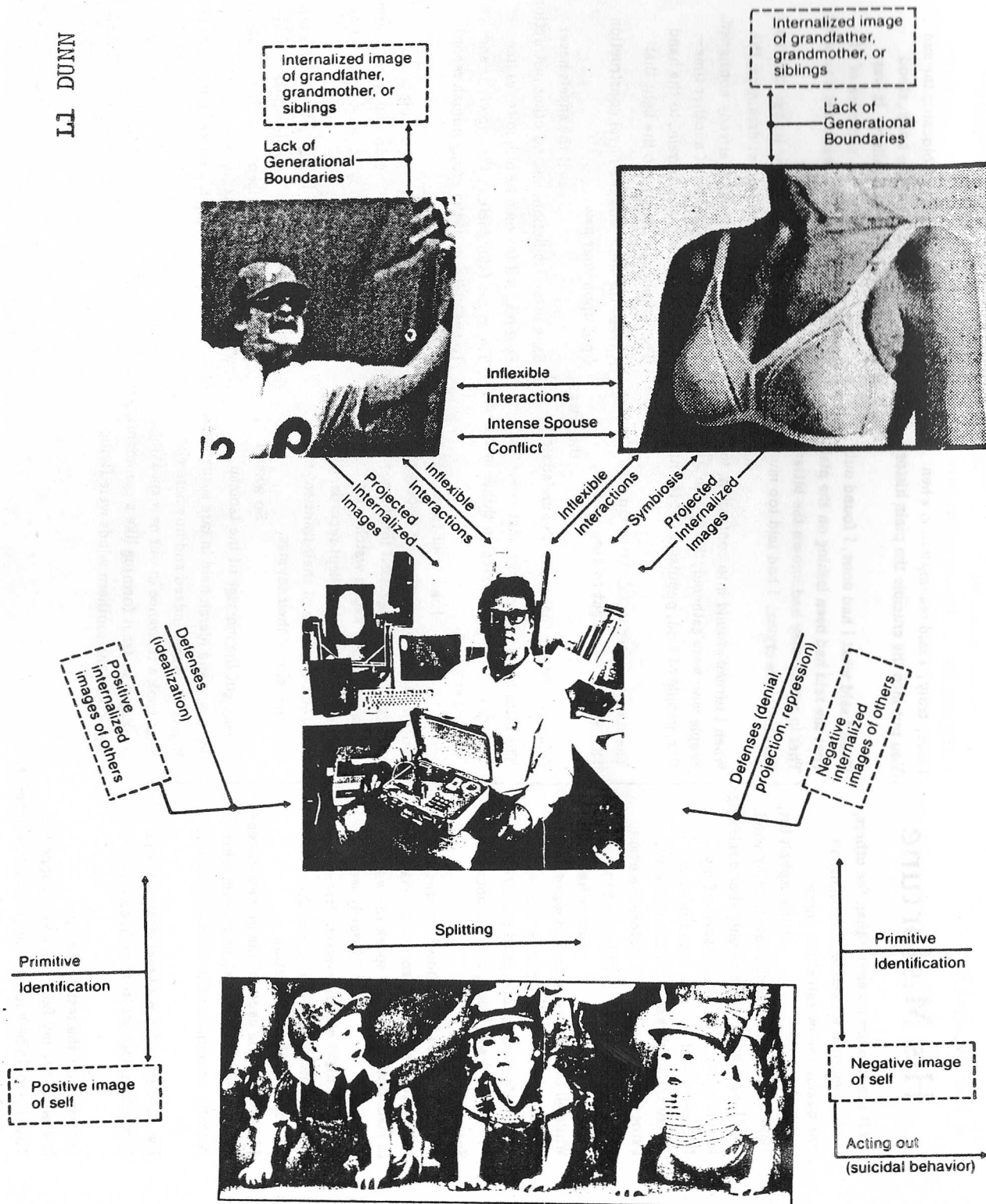
The cause of his misfortune is that the dream  
Of truth, the empty head of dreaming, the  
Plaintive note of dying, is already consigned  
To glory in the syllables of another time—  
To this bright splashed terrain, to the hand  
That says: Over there!— to the light that  
Sweeps the floor, and the novel construction  
I put upon your pain;  
as if the angels never  
Sang in contradiction, and no other instruction  
Ever plagued the men of old, in tones like  
The music falling late in the snowfall—and  
To the oblivion of the erring human record.

So late in the snowfall . . . Is it late,  
Is the hour delayed? Why do you stand peering  
Out at the dusk and praying hard that no one  
Will interrupt you?

It was in the dark room,  
Before the snow-filled February closed in on  
The house where we sleep . . . when I was back  
With the plain paper text,  
    lying there like an inheritance.

EDWARD WILLIAMS

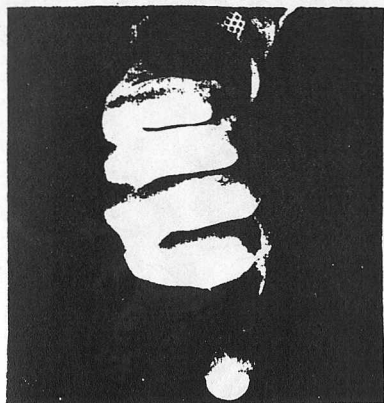




Chile,  
COYOTE

COCA IRIDA

ANEXA:5



BASTA



## SIMULATION & SUBLIMATION: The Law is for All

by Joseph Nechvatal

With the deep rooted conservatism of today, revolt of all kinds have faded almost away. Instead, anxious subservience rules. In art, the return ('pressure') to paint has overwhelmed most post-studio conceptually based art forms. Revolting art now markets the image of lost revolt while existing complicity within the authoritarian social structure, reducing revolt to the pursuit of forced profitability. Though unable to break through this standard and unfree materialist social facade, subliminal imaging starts to scratch beneath this surface to a seething emotional sea of unsaid, unspeakable, unhappiness.

This concept of subliminal representation has perhaps become a way out of our present temple of the return of the known. As with current technology, it also is increasingly difficult to distinguish between the real and the imaginary. The 'Star Wars' system proposed by the Reagan Administration seems, for instance, neither more nor less real than, say, GoBots, those toys that folded look like everyday representations of cameras or cars and, unfolded, like robots ready for war. This practise of imaginary knowledge lacks all confidence in empirical reality, and thereby encourages the simulation of an accessible synthetic reality of mythological computerized paradise.





The current predominate retrograde trend, under these conditions, could, it seems, be used against itself in a double seduction of bravado and the void, thereby effectively transforming our vast terrain. After a thorough plundering, all representational material is left as detritus, exploitable but degraded.

Then can a subliminal self-helping art be created? Or is this suspicious concept, a self-deluding hoax?

We've seen a lot of art lately which teeters on the brink of meaning through the use of juxtaposed conventional formulas, but this is not at all the subliminal art of which I conjecture, as the elements are all seen as separate and therefore analytically conscious. Subliminal, for the uninitiated, means beneath the threshold of conscious perception. Subliminal simulations would reach down directly into the subconscious mind with messages that would motivate and alter us. Change is the desired result as consciousness moves in and through and around images and ideas, changing them and leaving both altered. The plenum and the vacuum meet and intermingle as one picture absorbs another. Our subconscious, we are told, holds control over much of our lives. Our acts, habits, likes, and dislikes, and is too powerful for us to control, and too obstinate to listen to the wise petitions from our pleading conscious mind. The subconscious or deep print as it might be called in reference to it's preconscious processing actions, has of course been studied for years. But the phenomenon of subliminal perception is just now being seriously tested and applied. Subliminal messages, words, and images - both in sight and sound - have been shown to affect such physiological responses as sweat production and varied brain wave activity. Visual sublimations

have also been recalled in accounts of dreams. The brain, it seems, responds to external stimuli that is not consciously perceived. How this works is still a bit murky, but scientists believe the brain receives far more sensory information than we're aware of through the process known as selective attention. A stimulus may be just 'loud' (perceptible) enough to be processed by the brain, but too weak to stimulate a signal to the reticular system.

The embedding of encoded or re-encoded information in an undifferentiated and relaxing 'noise', enables the programming artist to reach deep seated content and manipulate it. **WARNING. MIND CONTROL POLICE:** Like hypnosis and hype, a willing suspension of disbelief is a prerequisite to effectiveness. One can not be made to do something one does not really want to do. Buried information in a relaxing deep mix, helps the brain to be more receptive to unseen majestic visual simulations containing positive social and personal messages. This is the theory.

If true, this art would put abnormal pressure on the normal critical facilities, but it does so to help and open up the individual in a very new and important way. Behind the mask we decode the cliches, the expectations, and the (unwanted) patterns to restructure our reality through cross-hybridization. Beautiful moments like those might replace revolt for now, in place of the real thing, as a non-didactic but personal and politically conscious awareness develops and festers. In 1980's conservative America, this method might prove a worthwhile and effective strategy. Art becomes the pure screen, the switching center for all networks of influence. Art becomes the secret hidden in plain sight to tantalize the jaded media-gluted viewer.



**I am your witness.  
Sie sind mein Zeuge.**

**Everywhere I go,  
I am a problem.**

---

Witnesses:

Monro / Olbrich / Stake / Stirnemann 1986

**Why  
are the works necessary?**

Director, Royal Pavillion

**Art is where you find it.**

Jürgen O. Olbrich

---

---

**Free land stands arts.**

W. Hainke

**History and literature  
are among the arts.**

J.O. Olbrich



## ABOUT TODAY'S MAIL ART

The same words of "mail art" designate at least 3 kinds of relationship between art & mail, according as mail is considered as :

1 - art material : envelopes, writing paper, postcards, stamps, rubber stamps, etc (Cf futuristic mail art, etc);

2 - communication event (Cf conceptual mail art since the sixties, Cheiko Shiomi, On Kawara, etc);

3 - simple medium for the circulation of pictures : though the use of mail implies some characteristics of the sent art matter (lightness, cheapness) and so puts forward some techniques (photography, xerox, rubber stamps, generally techniques of work or printing on paper), however these techniques remain independent from mail (for instance a photograph exists as a photograph independently from the way it circulates).

In spite of the persistence of "materialist" & "conceptual" tendencies, the third one ("mediatic") has become the most common now. Apart from the simple interindividual communication, the main activity of "mediatic" mail art nowadays consists in collective projects of 2 kinds : collective publications & collective exhibitions ("shows"), often based upon a given theme, also sometimes with formal limitations of size or technique.

Since the sixties, this collective practice of mail art has been regulated by some libertarian rules, which seem to have been accepted spontaneously by most of the participants : there are no fees to pay, no jury, no selection, no refusal, no return of the works. Moreover invitations are not strictly personal & the addressee is asked to reproduce them & pass them on. All these rules, explicitly & regularly mentioned in the invitations to collective projects & in the manifestoes, express a contestation of the usual, commercial & elitist circuit of art, and are based upon 2 refusals: the refusal of money & the one of selection. Whatever the legitimacy of these principles might be, one must admit that the decay of today's mail art comes not only from the poor-mindedness of many organizers, but also from those very principles. Therefore : unintended projects; shallow participations (projects addressed to everybody get answer from anybody & most often these answers are anything); "catalogues" most of the time reduced to a simple address list, even sometimes badly printed & full of spelling mistakes; a sterile taboo of money (refusing the artist a possibility of commercialization also means closing him up in a status of amateurism); an ingenuous myth of an over multiplied communication, when obviously the multiplying of contacts goes with their inevitable loss of depth, that is their proportional shallowness; etc.

Ph Billé, feb 87.

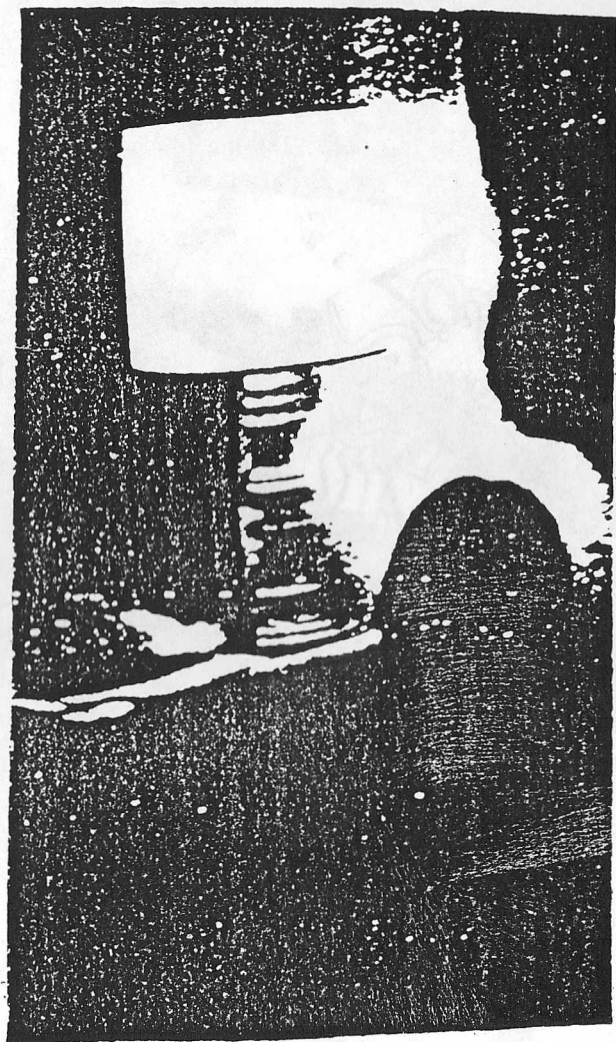


Uniformly the treadmill freezes. Comfort called for later removal. Sharpened proverbial pencils, the drill master forgets his homerun. "Who left the door open?" (Assertus withdrawn.) Busy humming cilia turns wet on a mental hot, letting chaos reside. Juggler fangling new direction with cistern over-growing perk. La-va-la, la-va-la. Lydia a buzz on the outskirts. Forked receiver, she tampons majestic higher-ings. Violet's yearning found artery in books. Taken, the fact that a dog seemed nylon. Leveller of intoned fantasy, he's calm with a breath of salt. Ice jeweller glitters, her benign complexion travelling secretions. Fellatio harnesses a wicker saddled cinescopic. "Try my delivery." (The love people are saturated with fantation.) Obelisk miracles sprout & rebound. Her heart-drench faked the sun into umbrella they pulled lung. My dictionary, this man who sings. Own international paradise glowing, she's tricked into enormous rhythm. Brotherliness & of the soeur, those pocket words are for mid-dling. Mudbathousewarmers cuddle his or her verdent but mythical files. Cats lipping sounds like wind. Own relaxed relations grew in the neighboring pod. "For years", makes the model both sweet, pie & apple. Seventh major retreat: Feel firm fingers again. This rare another body man. Needful delusion shared a navel. "Won't look-at" man isotropic. Climber inspected darker sounds than "J". (The earlier movement light & affected.) Lung blue & clean water cat-happy but dogent. Rid-

W. . . . .







tonight is white

i am a book

sex doesn't scare me

25 Mar. 88  
jtb

Gell House.



TUS MOP





freedom to rob

UNI  
PRO

PH  
WAR

HED  
OF  
WAR

its own population

supporting the threat of the Soviet Union  
to develop forceful means to maintain  
the disparity of wealth

strategically necessary for world control



certainly the world's

"monolithic and ruthless conspiracy"  
"the evil empire"

with its  
dangerous  
grim  
and evil doctrine

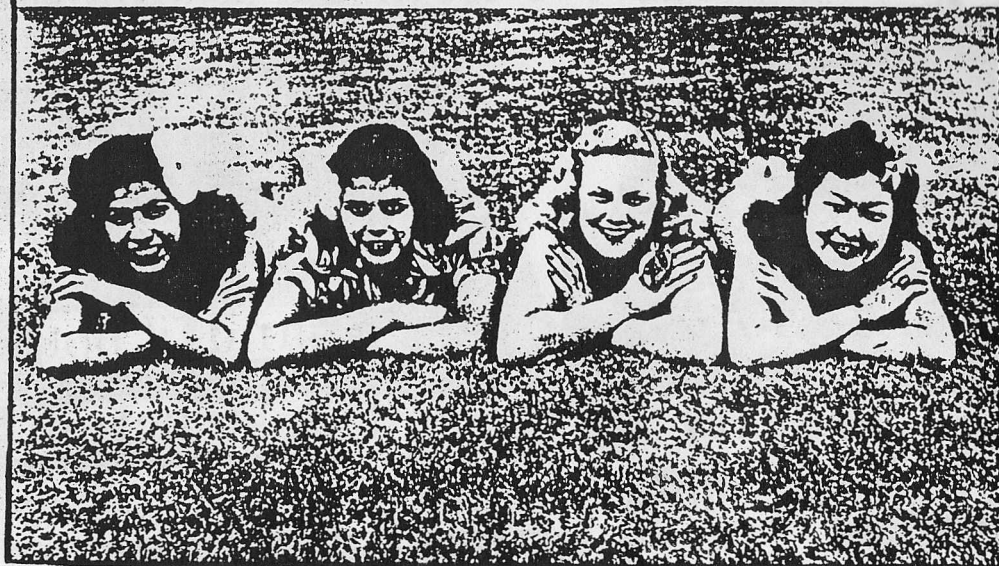


Can prevent the rot from spreading.

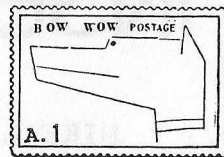
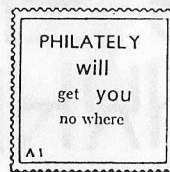
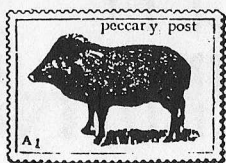
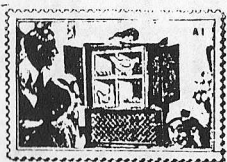
and if not

the superiority in mutual destruction.  
will tell the illusion from the reality of things

type (t.p.) - n. v. typed, typing. - n. 1. a kind, class, or group that is distinguished by some particular characteristic. 2. the general form, structure, style, or character common to or distinctive of a particular kind, class, or group; a representative specimen. 4. print. a. a rectangular piece or block, now usually of metal, having on its upper surface a letter or character in relief. b. such pieces collectively. e. a printed character or printed characters: a headline in large type. 5. Biol. a. a genus or species that most nearly exemplifies the essential characteristics of a higher group. b. the one or more specimens on which the description and naming of a species is based. 6. Agric. a. the inherited features of an animal or breed that are favorable for any given purpose: dairy type. b. a strain, breed, or variety of animal, or a single animal, belonging to a specific kind. 7. the pattern or model from which something is made. 8. an image, or figure produced by impressing or stamping as the principal figure or device on either side of a coin or medal. 9. a symbol of something in the future, as an Old Testament event serving as a prefiguration of a New Testament event. -v. t. 10. to write on a typewriter; typewrite. 11. to reproduce in type or in print. 12. Med. to ascertain the type of (blood sample). 13. to type cast. 14. to be a type or symbol of; typify; symbolize; represent. 15. to represent prophetically; foreshadow; prefigure. -v. i. 16. to typewrite. [late ME < L *typus* < *typos* blow, impression]



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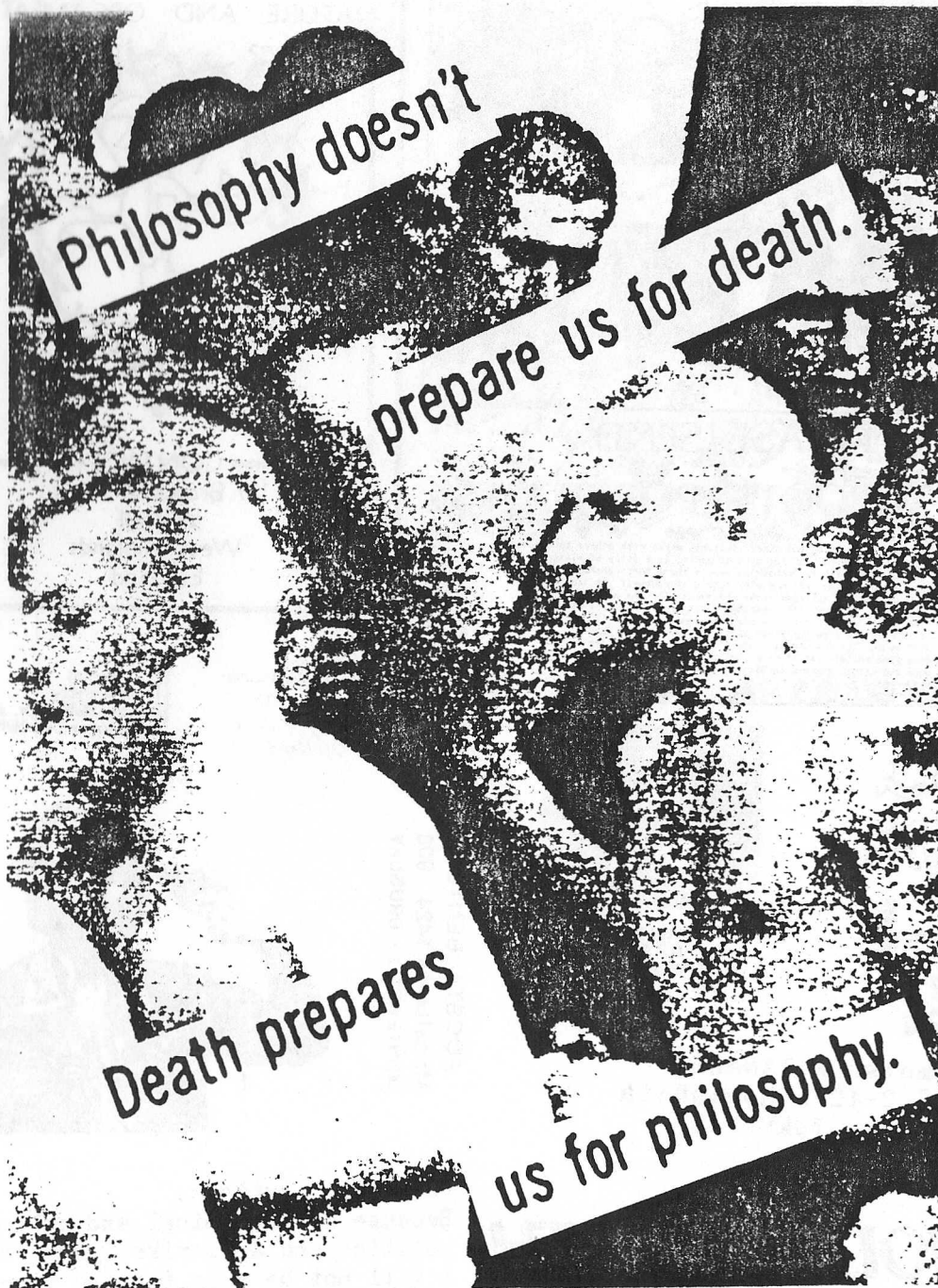


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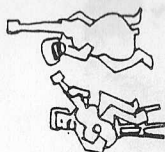


STEVEN PERKINS

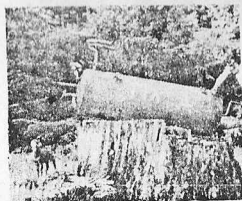


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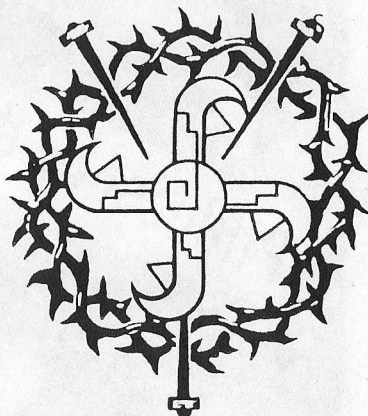
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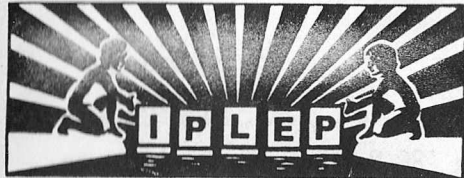
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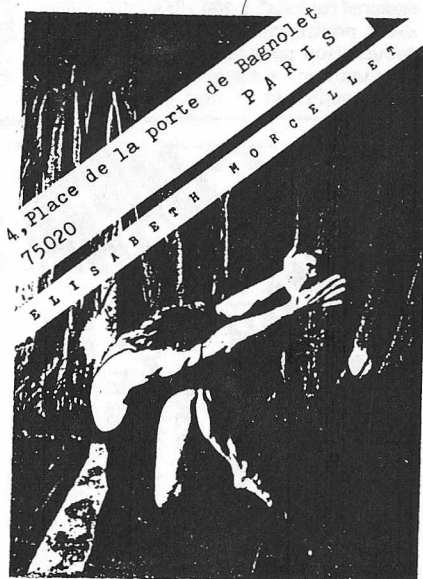
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Jan de Boover (Archivist & co-ordinator from De Media)

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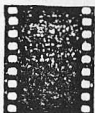
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INVITATION  
MAIL ART OF RECOGNITION " '88.8.8 "

I'm collecting '88.8.8 for my works.Please  
let me have your '88.8.8 as my works.  
Spend a day usually in August 8,  
1988, but just recognize this day to  
be my woks. No need to do anything  
and you'll have no duty. If you  
cooperate with me, please send me  
a postcard put down your name and  
that " '88.8.8 AGERU ". As  
soon as I receive your card, I'll  
give you One day of mine instead of  
yours.I promise to send you the  
Japanese documents to certify (a  
date can not be specified now.) After  
that, if you change your mind, you  
can cancel it anytime. For cancel,  
send me another postcard put  
down " '88.8.8 YAMERU ". In this case,  
no notice. Deadline is August 7, 1988.

SEND TO

shinOH!Nodera  
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TICKETS to RIDE WANTED!!

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PIECES TO: ERIC CHABERT AND  
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DU BEARN, F. 69330 MEYZIEU,  
-FRANCE-





This is an invitation for a mail art show.  
An appeal to whom belongs to this  
community, related to a writing (signs,  
images, sounds.) wanting the imagination  
besides the reflection.  
The utopia of this community is perhaps  
to replace the facts their forgotten  
vitality, to replace the facts their  
breath.  
We prefer to leave you an unstructured  
space. "Untitled" by convention and  
measure. A space which we hope you  
will structure with your own breath  
and your own utopia.

Send your material to  
SCISSIONE c/o S. ARIA. via de filippis 61.  
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DEADLINE 23.09.88

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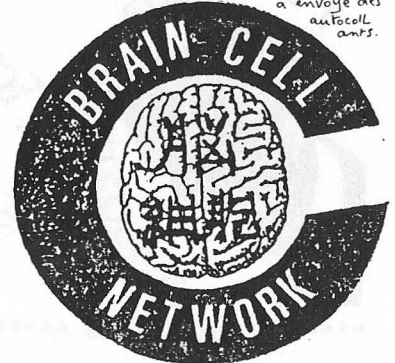
ÉTRANGER

*Lu et aimé par*

phb bp 249 33012 bordeaux france

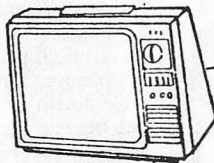
Il s'arrêta à L'œil fixe, les  
rappelait ri mains secouées  
« Voilà ce c nerveusement, se  
Je restai sil prenant et se  
supplément serrant la tête,  
« Ce dessin comme on, arrête  
des heures un grelot, les  
Je fixais toi cheveux qui, tel  
« C'est un un aigle aux ailes  
lentement, déployées,  
fur et à mes dégageant un  
punaise, et, grand front ridé,  
de fines mola bouche vidée  
Je commende ses dents et  
crayon trop effondrée,  
« Je n'ai jancatapultant les  
la vision, m mots et la salive  
nourrit pas mélangés, les  
sperme. » lèvres jonchées de

A Berlin, Jean-René Lassielle a pini par  
écrit un poème. D'Osaka, Ryosuke Cohen  
a envoyé des  
autocoll  
ants.



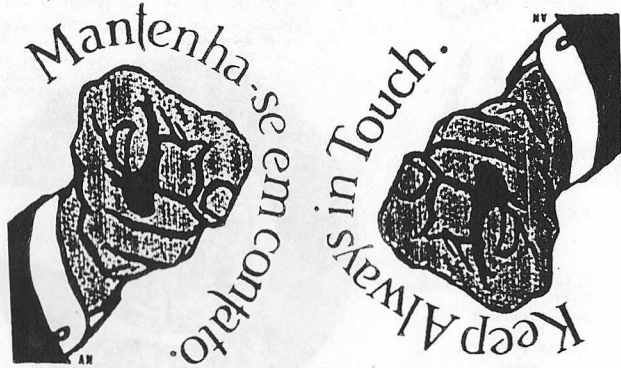
Ryosuke Cohen  
3-76-1-A-613  
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ALEXANDRE NOBREGA



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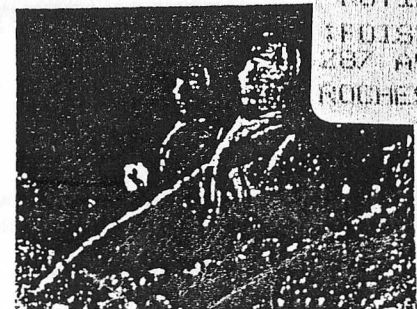


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Un ejemplar para todos. Por favor, pasar la información.

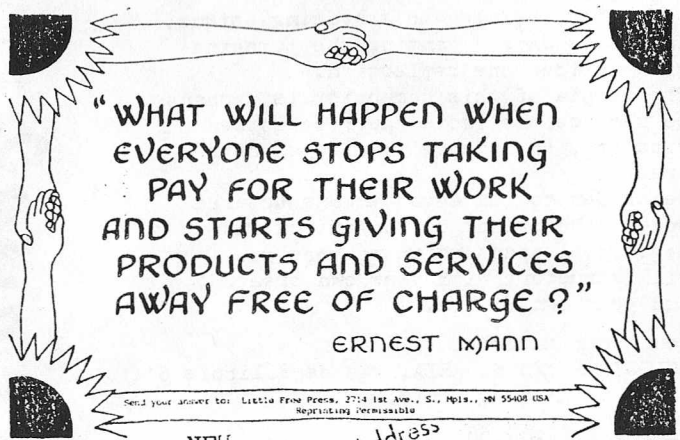
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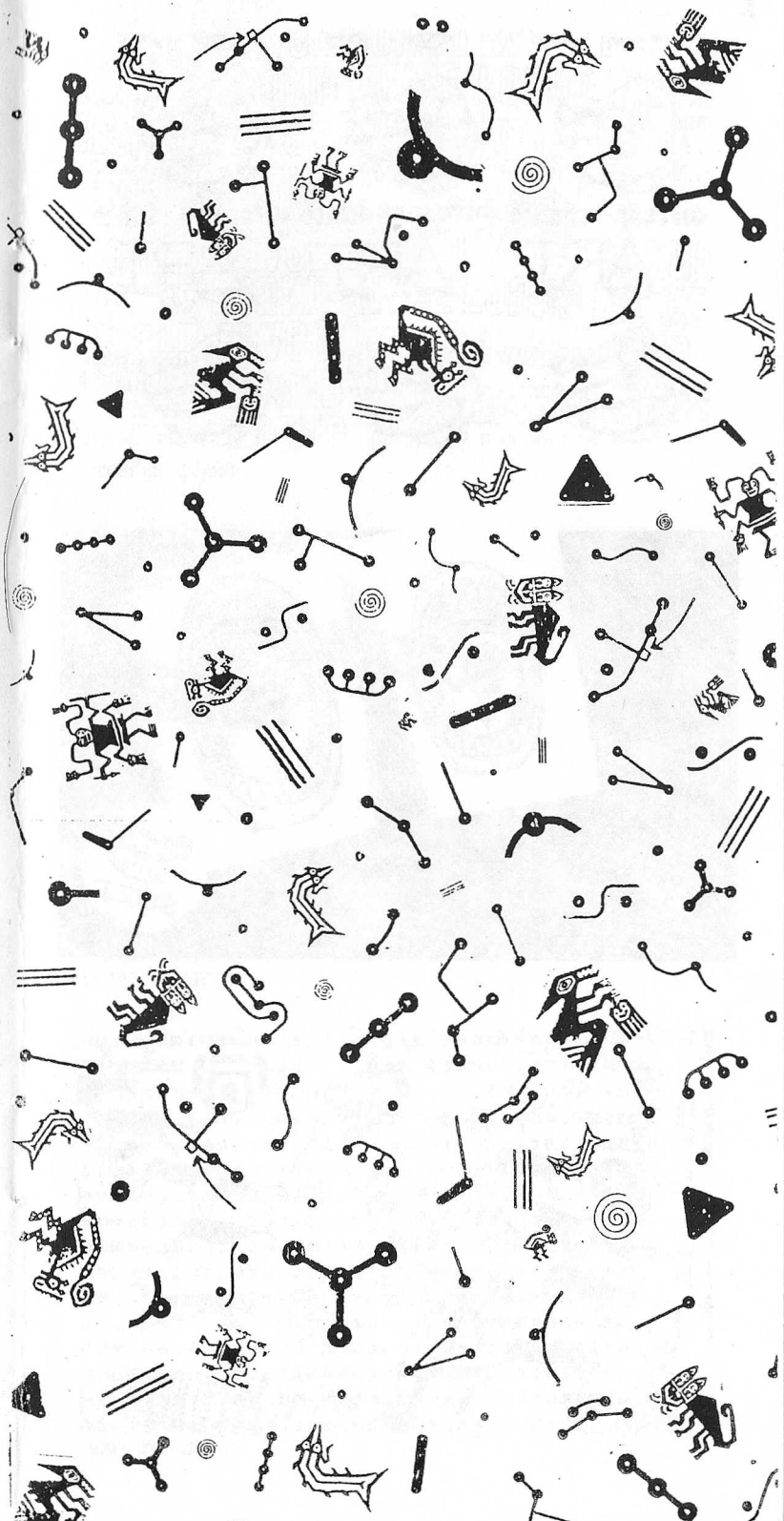
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